

*"Tirso Duarte es un músico con un gran ángel que mueve multitudes. Como bien claro lo dice: 'La hace, la toca y la canta.' Éxitos a granel."*

**Carlos Caro**

bongosero of Opus 13, Paulito FG, Visión Latina

*"Creo, considero y afirmo que Tirso Duarte es, hoy por hoy, en mi opinión personal uno de esos cantantes que no se olvidan jamás. Tiene una voz fuerte y un timbre muy personal."*

*"Aunque para muchos copia a Mayito. No estoy de acuerdo con eso. Tirso improvisa desmedidamente, musicalmente y con un sabor muy grande. Como pianista es genial, componiendo y haciendo arreglos. No es segundo de nadie. Es completo verdaderamente. En mi disco "La recompensa" sin quitarle a las grandes estrellas que grabaron también, Michel Maza, Haila Mompié – Tirso en sus temas lo pone TODO. Además que su fuerza y energía se hacen sentir. Señores, estamos en presencia de un gran genio musical."*

*"Mis respetos. Si me preguntan quién es mi cantante favorito diría que dos. Uno de ellos es Tirso Duarte."*

**Calixto Oviedo**

drummer of Adalberto Álvarez and NG La Banda

*My introduction to Tirso Duarte was in 2000 when I went to see Charanga Habanera for the first time at Club Roccapulco in San Francisco. David Calzado commanded the young pianist to step to the front and sing "El Charanguero Mayor". His performance, stage presence, improvisations and ability to command the crowd totally blew my wig back!!! I became an instant fan. Tirso is a super talent and a triple threat: singer, pianist and composer, el verdadero "animal de animales"! If I had to pick a team of timba gladiators, Tirso Duarte would be my #1 pick to do battle and thrash against anyone.....ANYONE!!!*

**Walter "DJ WaltDigz" Vela**

anejoprod.com – San Francisco

*Desde mi punto de vista Tirso Duarte es un músico completo, lo conozco desde que era pequeño, he compartido escenario con el en NG la Banda en gira por Europa y he vivido de cerca su maestría, su carisma y su gran fuerza interpretativa. Es un pianista de altos quilates que aparcó el piano a un lado para dedicarse a cantar y esa musicalidad se palpa claramente durante sus actuaciones y las grabaciones en las que interviene. Sinceramente creo que es un músico excelente de la nueva generación en Cuba y alguien que aún tiene mucho que dar y demostrar. Personajes como él son los que siguen enriqueciendo cada día nuestro panorama musical.*

**Joel Domínguez**

**ex-Paulito FG, ex-Issac Delgado, ex-Manolín, el Médico de la Salsa bajista y director musical de Mónica Mesa y su Máquina Perfecta**

*Tirso para mí es el claro ejemplo de un músico verdaderamente completo. Es arreglista, compositor, gran instrumentista y cantante. Lo conozco desde hace muchísimos años y nunca ha dejado de sorprenderme. Le deseo muchos éxitos y lo mejor del mundo ya que se lo merece.*

**Yoel Páez**

**ex-Paulito FG, ex-Issac Delgado, ex-Manolín, ex-el Médico de la Salsa drummer of Café Quijano and Sole Giménez. Clinician For Yamaha Drums and Meinl Percussion. Author of Método Yoel Páez (book/CD) and El arte de la independencia 360 (DVD). Berklee Valencia Campus faculty**

*For me, Tirso is one of my heroes. That's why I've been adding some of his music to my repertoire. I identify a lot with him. He's an amazing musician. For me he's one of the best of the new generation of Cuban musicians.*

**Pedrito Martínez**

**Leader, Singer and Conguero of The Pedrito Martínez Group**

# **BEYOND SALSA PIANO**

## **THE CUBAN TIMBA REVOLUTION**



**VOLUME 14 • TIRSO DUARTE, PART 1**  
**CHARANGA HABANERA PIANO TUMBAOS, PART 1**

**KEVIN MOORE**

audio and video companion products: [www.beyondsalsa.info](http://www.beyondsalsa.info)

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REVISION 1.0

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## Introduction to *Beyond Salsa Piano*, Vol. 14



In Cali, Colombia with Orquesta Kalibre – photos by Leonel “El Farandulero Mayor” Rogier (fiestacubana.net)

The obsession with Cuban music that led to the writing of the *Beyond Salsa* series began – in many respects – in February of 1999, on the night that I first heard Tirso Duarte play the piano. It was at the legendary Disco Azúcar club in Cancún, on the evening before my first trip to Cuba. Tirso’s piano-playing was so astounding – and so moving – that I found myself incurably addicted by the end of the night. I’ve thought of very little else in the intervening 14 years – returning to Cuba, collecting music, studying Spanish, and studying Cuban and Afro-Cuban music and history. On each of my subsequent trips to Cuba I met with Tirso and recorded many hours of MIDI files that, to this day, continue to yield amazing insights and on which the material in this book is based.

### Overview: How the Material is Organized

In this book we’ll study three songs: *Charanguero mayor* (**Chapter 2**), *Confianza* (**Chapter 3**), and *El bla bla bla* (**Chapter 4**). *Charanguero mayor* and *Confianza* have three completely different piano tumbaos each and *El bla bla bla* has four. Each tumbao is first presented on three staves, in its most basic form, along with the accompanying bass tumbao and chord symbols. The three-staff notation corresponds to the “c” and “d” audio files, which have the piano alone in the left channel and the bass in the right. Next, the rhythm section context is discussed in a “Gear Studies” section, corresponding to the “e” and “f” audio files, which have the piano alone in the left channel and the full rhythm section in the right.

Finally, each individual tumbao has a “Controlled Improvisation” section containing a series of variations as played by Tirso. The variations have corresponding “a” and “b” audio files with the left hand of the piano in the left speaker and the right hand in the right.

In summary, there are six audio tracks for each tumbao:

track	left channel	right channel	tempo
"a"	piano left hand	piano right hand	full speed
"b"	piano left hand	piano right hand	slow motion
"c"	piano (both hands)	bass	full speed
"d"	piano (both hands)	bass	slow motion
"e"	piano (both hands)	bass and percussion	full speed
"f"	piano (both hands)	bass and percussion	slow motion

The audio tracks have cryptic numbers in their titles. This is to force them to alphabetize in the right order on your computer. All you really need to look at is the description, but here's how the numbering system works, using **2-charanguero mayor 1-1a-left-right-fast.mp3** as an example:

2-	charanguero mayor	1-	1	a	left-right-	fast
chapter	song title	tumbao	variation	audio type	panning	tempo

As Tirso's style contains many more notes in the left hand than in the right, you'll find it extremely useful to solo the left hand, using the "b" track, and learn it separately. Once you have the tumbao memorized, you can practice it with the bass by turning the balance control all the way to the right. Finally, you can practice it with a rhythm section accompaniment that cycles through all the gears (rhythm section style changes) and *efectos* (rhythmic breaks) used with that particular tumbao.

At this point you should be able to play the tumbaos with a band, but if you listen carefully to recordings of Tirso, you'll hear that he, like many other top Cuban musicians, plays his part a little differently each time, responding to the voices and other instruments and adding colorful interjections when the arrangement exposes the piano. In these books we call this "controlled improvisation" because, although he *is* improvising, it always sounds like a piano tumbao accompaniment rather than a piano solo, and it always retains enough of the melodic, rhythmic and gestural identity of the original tumbao to allow the listener to know what the song is based only on the piano part. Almost every Tirso Duarte tumbao falls into this "song-specific" category.

To help you develop the ability to use controlled improvisation, we include two to eight variations for each tumbao. These have only "a" and "b" audio tracks since they can be played against the same bass and percussion tracks after you master them.

**Chapter 5** explains the concept of gears in general and how it applies to Tirso's music specifically.

**Chapter 6** takes one of the songs, *El bla bla bla*, and explains how the pianist would go about playing the entire arrangement with a band. Several types of charts are provided.

## Chapter 1: Biography



Tirso with Mecánica Loca – 2012 – photo by Pierre Vignaca

Tirso Oriol Duarte Lescaj was born in the barrio of Habana del Este on April 12, 1978. He was 11 years old when the Berlin Wall fell, and turned 18 during one of the most explosive and innovative periods in the history of Cuban music – a period in which he himself would play a central role.

### Early Life

Tirso's parents were academics. His mother Miriam was a history teacher and his father, Tirso Ésteban Duarte, had a PhD in astronomy and physics. Tirso's father was also a rumbero who took him to *peñas* (rumba performances) every Saturday, along with two musical uncles from Miriam's side of the family.

On Sundays, there were always parties at his grandmother's house, where the turntable never stopped spinning – immersing the young Tirso in the classic recordings of Los Muñequitos, Beny Moré, Los Van Van, Revé, Los Papines, Pacho Alonso and many others.

*Charanguero mayor 1-4* adds a variation to the third clave, moving the anticipated “A” to the first stroke of the 3-side. It’s a small difference but it feels different rhythmically, propelling the beat forward in a more aggressive way.

**Charanguero mayor 1-4 • Audio Tracks 2-1-4a & 2-1-4b**

The first system of musical notation is in 4/4 time. The treble clef staff features a melody with eighth and sixteenth notes, including a triplet of eighth notes in the second measure. The bass clef staff provides a rhythmic accompaniment with eighth and sixteenth notes. The key signature has one sharp (F#).

The second system continues the piece. The treble clef staff has a more complex melodic line with many sixteenth notes and a triplet of eighth notes in the second measure. The bass clef staff continues the accompaniment. The key signature has one sharp (F#).

The third system is in 3/2 time. The treble clef staff has a melody with quarter and eighth notes. The bass clef staff has a steady accompaniment of quarter notes. The key signature has one sharp (F#).

The fourth system continues in 3/2 time. The treble clef staff features a melody with a triplet of eighth notes in the second measure. The bass clef staff continues the accompaniment. The key signature has one sharp (F#).

## Chapter 5: The Role of the Pianist in Gears and Efectos



If I had to distill the 14 volumes of *Beyond Salsa Piano* to the single sentence that I think would be most helpful to pianists learning Latin music, it would be this:

*The piano is a drum.*

Many pianists would respond: “Are you crazy? The piano is an **orchestra!** It can play ten notes at a time – more if you use the sustain pedal – over a range of over seven octaves. It can play four independent melodies at once. It can bring tears to your eyes or make the hair on the back of your neck stand on end. It can play so softly that you can hear a pin drop or loudly enough to be heard acoustically over the New York Philharmonic. How can you possibly compare the almighty piano to a drum?”

## Appendix 1: About the *Beyond Salsa Piano* Series

The first five volumes of the *Beyond Salsa Piano* series trace the development of Latin piano playing from its earliest roots in the tres *guajeos* of *changüí* and *son* to the modern timba piano tumbaos played in Cuba today. They're presented as a chronological survey based on classic recordings, increasing in difficulty such that the first volume (tres guajeos transcribed for beginning piano) is playable by near beginners.

Volume 1:	<i>changüí, danzón, son, son montuno</i>
Volume 2:	<i>danzón-mambo, chachachá, mambo, charangas, conjuntos, jazzbands</i>
Volume 3:	1960s and 1970s Cuba: <i>songo, batumbatá, pilón, mozambique, Afro-Cuban folkloric rhythms</i>
Volume 4:	1970s and 1980s Cuba: modernized conjuntos, charangas, jazzbands, charangones
Volume 5	Introduction to <i>timba</i> (1989 to the present)

From Volume 6 onwards, each book of each series is devoted to the style of one musician. These volumes have their own philosophy and game plan:

- Find the very best musicians: Melón Lewis in *Volumes 6-9*; Pupy Pedroso in *Volumes 10-13*; Tirso Duarte beginning in *Volume 14*.
- Avoid asking the musicians to self-analyze or participate in the pedagogic process any more than necessary.
- On a case-by-case basis, find the most natural way to capture each musician doing what he or she does on recordings and at concerts.
- Convert this captured data – whether MIDI, audio, or video – into bite-size exercises that can be easily studied and assimilated by a non-Cuban musician.
- Never ask the reader to learn an exercise without demonstrating exactly how it relates to a given genre, band, song or the style of a specific musician.







### Corresponding Bass Tumbaos for *Beyond Salsa Piano*

<i>Beyond Salsa Piano</i>	<i>Beyond Salsa Bass</i>
Volume 1	Volume 1
Volume 2	Volume 2
Volume 3	Volume 3
Volume 4	Volume 3
Volume 5	Volume 4
Volume 6	Volume 6
Volume 7	Volume 7
Volume 8	Volume 8
Volume 9	Volume 9



The Pupy Pedroso and Tirso Duarte volumes include bass tumbaos for each piano tumbao.

Volumes 6-9 of each series are even more directly linked because their subjects – Melón Lewis (piano) and Alain Pérez (bass) – played together in the legendary 1996-1998 Issac Delgado Group. Each is arguably the best player of the timba era on his respective instrument. The songs covered are identical (until Vol. 9) and the video products include the two musicians playing along with each other. Melón’s tumbaos are also present in one channel of the audio products for the Alain books.

<p><b>BEYOND SALSA PIANO</b> THE CUBAN TIMBA PIANO REVOLUTION</p>  <p>VOLUME 6 • IVÁN "MELÓN" LEWIS, PT. 1 NOTE FOR NOTE TRANSCRIPTIONS</p> <p>KEVIN MOORE</p>	<p><b>BEYOND SALSA PIANO</b> THE CUBAN TIMBA PIANO REVOLUTION</p>  <p>VOLUME 7 • IVÁN "MELÓN" LEWIS, PT. 2 NOTE FOR NOTE TRANSCRIPTIONS</p> <p>KEVIN MOORE</p>	<p><b>BEYOND SALSA PIANO</b> THE CUBAN TIMBA PIANO REVOLUTION</p>  <p>VOLUME 8 • IVÁN "MELÓN" LEWIS, PT. 3 NOTE FOR NOTE TRANSCRIPTIONS</p> <p>KEVIN MOORE</p>	<p><b>BEYOND SALSA PIANO</b> THE CUBAN TIMBA PIANO REVOLUTION</p>  <p>VOLUME 9 • IVÁN "MELÓN" LEWIS, PT. 4 NOTE FOR NOTE TRANSCRIPTIONS</p> <p>KEVIN MOORE</p>
<p><b>BEYOND SALSA BASS</b> THE CUBAN TIMBA REVOLUTION</p>  <p>VOLUME 6 • ALAIN PÉREZ, PART 1 COMPANION TO BEYOND SALSA PIANO, VOL. 6</p> <p>KEVIN MOORE</p>	<p><b>BEYOND SALSA BASS</b> THE CUBAN TIMBA REVOLUTION</p>  <p>VOLUME 7 • ALAIN PÉREZ, PART 2 COMPANION TO BEYOND SALSA PIANO, VOL. 7</p> <p>KEVIN MOORE</p>	<p><i>Beyond Salsa Bass Volume 8 scheduled for release in 2014</i></p>	<p><i>Beyond Salsa Bass Volume 9 scheduled for release in 2014</i></p>

### **Audio and Video – How *Beyond Salsa* is Organized and Marketed**

With the exception of the *Understanding Clave* and *Clave Changes* book and audio package, each volume of the *Beyond Salsa* series consists of two or three separately sold products:

- 1) a book like this one with text and musical notation (hard-copy or eBook)
- 2) downloadable MP3 audio files demonstrating the musical examples, accompanied by a clave click track, at full-speed and in slow motion, with the left and right channels panned in various educational combinations.
- 3) when available, downloadable computer video files and physical DVDs showing a Cuban musician performing each musical example at full speed, in slow motion, and with variations

You can choose any combination of the three to fit your personal style of learning.

## Books

The book you're reading now can be purchased at [www.createpace.com/4254312](http://www.createpace.com/4254312) as a hard-copy, bound paperback book. Alternatively, it can be viewed online and/or printed on your PC's printer from the website [www.latinpulsemusic.com/albums/show/440](http://www.latinpulsemusic.com/albums/show/440) (the eBook version doesn't work on Mac – iBooks and Kindle are planned for the future when all volumes of the series are done).

## Audio

The audio files do not come with the book. They're available as separate, downloadable products from [beyondsalsa.info/purchase](http://beyondsalsa.info/purchase). Free samples of audio files from some books can also be found at the same link. For each notation example, there are two ultra-high quality MP3 files made directly from 24-bit wave files. The first is recorded at normal tempo and the second in slow motion. When a piano part is included, the piano and bass are panned hard right and left respectively. This way, you can use the balance control to solo the piano or play along with just the bass. The audio files can be burned to audio CDs or played on an MP3 player.

## Video

Like the audio products, the videos are sold as separate downloads. Video downloads are only provided for later books focusing on individual artists. So there is no video for this book. The video of Alain Pérez and Melón Lewis (*Beyond Salsa Bass and Piano, Volumes 6-9*) is tremendous, I might add. You can sample some of it on [YouTube](https://www.youtube.com).

At the end of this book is the Beyond Salsa Catalog and price list for all products released to date, with pictures, links and content descriptions.

The most current catalog with all links and more detailed descriptions, can always be found at [www.beyondsalsa.info](http://www.beyondsalsa.info).

Please send all questions, comments and suggestions to [kevin@timba.com](mailto:kevin@timba.com). If I don't know the answer I can probably send you to someone who does.

## Appendix 2: For Further Study

### Suggested Reading

**Other *Beyond Salsa* Volumes:** [www.beyondsalsa.info](http://www.beyondsalsa.info)

*Beyond Salsa for Beginners* – by Kevin Moore

*Beyond Salsa Bass, Vols. 1, 6-7* – Alain Pérez, by Kevin Moore

*Beyond Salsa Piano, Vol. 1 – The Roots of the Piano Tumbao*, by Kevin Moore

*Beyond Salsa Piano, Vol. 2 – Early Cuban Piano Tumbaos: 1940-1959*, by Kevin Moore

*Beyond Salsa Piano, Vol. 3-4 – Cuban Piano Tumbaos: 1960-1989*, by Kevin Moore

*Beyond Salsa Piano, Vol. 5 – Introduction to Timba*, by Kevin Moore

*Beyond Salsa Piano, Vol. 6-9 – Iván “Melón” Lewis, Pts. 1-2-3*, by Kevin Moore

*Beyond Salsa Piano, Vol. 10-11 – César “Pupy” Pedrosa*, by Kevin Moore

*Beyond Salsa Percussion, Vol. 1-3 – Calixto Oviedo*, by Kevin Moore

*Understanding Clave and Clave Changes*, by Kevin Moore

*Beyond Salsa for Ensemble, Vol. 1*, by Kevin Moore

#### **Books on Cuban Piano:**

*The Salsa Guidebook* and *101 Montunos*, by Rebeca Mauleón-Santana, Sher Music

#### **Cuban Music Overview:**

[www.timba.com](http://www.timba.com)

[www.fiestacubana.net](http://www.fiestacubana.net)

*Cuba and its Music*, by Ned Sublette, Chicago Review Press

*The Clave Matrix*, by David Peñalosa, Bembe Books

**Cuban Music Discography:** <http://latinpop.fiu.edu/discography.html>

#### **Books and Videos on Afro-Cuban Folkloric Music, Rumba and Changüí:**

*Changüí: Origins of Cuban Music and Dance*, by Benjamin Lapidus, Scarecrow Press

*The Conga Drummer’s Guidebook*, by Michael Spiro, Sher Music (also at [www.latinpulsemusic.com](http://www.latinpulsemusic.com))

*Rumba Quinto*, by David Peñalosa, Bembe Books

*The Afro-Cuban Folkloric Musical Tradition*, by Robert Fernández, Leisure Planet Music

*Afro-Cuban Percussion Workbook* (and DVD product), by José Eladio Amat and Curtis Lanoue

#### **Trips to Cuba:**

Chuck Silverman – [www.chucksilverman.com](http://www.chucksilverman.com)

PlazaCUBA – [www.plazacuba.com](http://www.plazacuba.com)

## Suggested Listening

\*\* indicates album download (w/full booklet) is available on [www.latinpulsemusic.com](http://www.latinpulsemusic.com) as of 2012.

This list is chosen for both overall musical quality and relevance to the tumbaos and pianist that will appear in future volumes of the "Beyond Salsa Piano" series.

GROUP	ALBUM	PIANIST	LABEL
Paulito FG y su Élite	<i>Con la conciencia tranquila</i>	Sergio Noroña	Nueva Fania **
	<i>Paulito FG (El bueno soy yo)</i>	Emilio Morales	Nueva Fania **
Bamboleo	<i>Yo no me parezco a nadie</i>	Lázaro Valdés	Ahí Namá **
	<i>Ya no hace falta</i>	Lázaro Valdés	Ahí Namá **
	<i>Ñññño!</i>	Lázaro Valdés	Ahí Namá
Charanga Habanera	<i>Hey You Loca</i>	Juan Carlos González	Magic Music **
	<i>Pa' que se entere La Habana</i>	Juan Carlos González	Magic Music **
	<i>Tremendo delirio</i>	Juan Carlos González	Magic Music **
	<i>Charanguero mayor</i>	Tirso Duarte	Ciocan Music **
	<i>Live in the USA</i>	Tirso Duarte	Ciocan Music **
	<i>Chan Chan Charanga</i>	Helder Rojas	Ciocan Music **
Danny Lozada	<i>Tanto le pedí</i>	Juan Carlos González	Inspector de la Salsa**
Issac Delgado	<i>Rarities (Exclusivo para Cuba)</i>	Iván Melón Lewis	Ciocan Music **
	<i>El año que viene</i>	Iván Melón Lewis	RMM
	<i>Otra idea</i>	Iván Melón Lewis	RMM
	<i>La primera noche</i>	Pepe Rivero	ARTEX**
	<i>La fórmula</i>	Roberto Carlos "Cucurucho"	Ahí Namá **
Manolín	<i>Para mi gente</i>	Chaka Nápoles	Ahí Namá **
	<i>De buena fe</i>	Chaka Nápoles	Blue Metro
	<i>Jaque mate</i>	Chaka Nápoles	Caribe
	<i>El puente</i>	Chaka Nápoles	Ciocan Music **
Los Van Van	<i>Disco Azúcar</i>	Pupy Pedroso	ARTEX **
	<i>Lo último en vivo</i>	Pupy Pedroso	QBADisc
	<i>Ay Dios, ampárame</i>	Pupy Pedroso	Caribe Records**
	<i>Ésto te pone la cabeza mala</i>	Pupy Pedroso	Caribe Records **
	<i>Llegó Van Van</i>	Pupy Pedroso	Pimienta Records **
	<i>Chapeando</i>	Roberto Carlos	Unicornio Records **
NG La Banda	<i>En la calle</i>	"Peruchín" Argudín	QBADisc
	<i>Simplemente lo mejor de NG</i>	"Peruchín" Argudín	ARTEX (BIS) **

GROUP	ALBUM	PIANIST	LABEL
Klímax	<i>Mira si te gusta</i>	Tony Pérez	Eurotropical
	<i>Juego de manos</i>	“Huicho”	Eurotropical
	<i>Oye como va</i>	Marcos Crego	Eurotropical
Klímax and Manolito	<i>Concierto Eurotropical I</i>	“Huicho”/Manolito	Eurotropical
Manolito y su Trabuco	<i>Directo al corazón</i>	Manolito Simonet	Bembe Records
	<i>Contra todos los pronósticos</i>	Manolito Simonet	Eurotropical
	<i>Marcando la distancia</i>	Manolito Simonet	Eurotropical
	<i>Para que baile Cuba</i>	Manolito Simonet	Eurotropical
	<i>Se rompieron los termómetros</i>	Manolito Simonet	Eurotropical
	<i>Hablando en serio</i>	Manolito Simonet	EGREM
Los Que Son Son	<i>Qué cosas tiene la vida</i>	Pupy Pedroso	EGREM
	<i>La buenagente</i>	Pupy Pedroso	Pimienta Records
	<i>Mi timba cerrá</i>	Pupy Pedroso	EGREM
	<i>Tranquilo que yo controlo</i>	Pupy Pedroso	EGREM
Revé y su Charangón	<i>Se sigue comentando</i>	Roy Alain Sain	BIS**
	<i>Fresquecito</i>	Pachy Naranjo, Jr.	BIS**
	<i>De qué estamos Hablando</i>	Pachy Naranjo, Jr.	
Azúcar Negra	<i>Andar andando</i>	Aisar Simón	BIS**
Michel Maza	<i>Fieesta</i>	Sergio Noroña	Envidia**
	<i>Que hablen los habladores</i>	Sergio Noroña	Envidia**
Angel Bonne	<i>Circunstancias</i>	Yaniel “El Majá” Matos	EGREM
	<i>Bonne &amp; Bonne Co.</i>	Wilfredo Naranjo, Jr.	EGREM
Havana d’Primera	<i>Haciendo historia</i>	Tony Rodríguez	EGREM
	<i>Pasaporte</i>	Tony Rodríguez	EGREM
Various	<i>Gracias Formell</i>	Melón Lewis, Emilio Morales	Ciocan**
Tirso Duarte	<i>Si la vida te dice baila</i>	Tirso Duarte	Envidia**
	<i>Timba cubana</i>	Tirso Duarte	Envidia
	<i>Fin de juego</i>	Tirso Duarte	Envidia
Tirso y Los Pecadores	<i>Para que nada te pueda pasar</i>	Tirso Duarte	Lujuria
Tirso y Mecánica Loca	<i>Lucharé</i>	Tirso Duarte	Agorila

For suggested listening within the 1960-1989 time period, please see the Discography and Online Book sections of the Timbapedia section of [www.timba.com](http://www.timba.com). For pre-revolution discographical information, please see Cristóbal Díaz-Ayala’s exhaustive online discography at [www.fiu.edu](http://www.fiu.edu).

# Acknowledgments

## Graphics:

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**Finale Guru:** Peter Thomsen

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**MIDI:** Andrés Espinoza, Orlando Fiol

**Text:** Robert Fernández, Andrés Espinoza, Orlando Fiol, Keith Johnson, Sue Taylor

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## About the Author



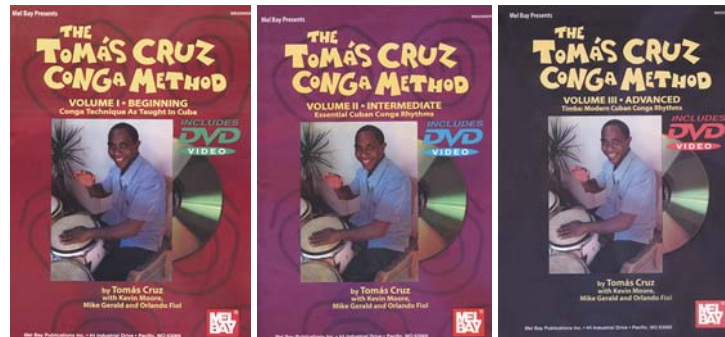
Melón Lewis, Kevin Moore – Los Angeles, 2009 – photo by Tom Ehrlich

Kevin Moore ([kevin@timba.com](mailto:kevin@timba.com)) is the co-founder and music editor of the world's largest Cuban music website, [www.timba.com](http://www.timba.com), to which he has contributed the free online multimedia book series, *The Roots of Timba*, dozens of extensive articles, discographies, record analyses, interviews

and the Cuban music blog *La última*, in its 12<sup>th</sup> year of publication. He also blogs at [beyondsalsa.info](http://beyondsalsa.info) and can be found on Twitter @twitandotimba.

In the early 2000s Kevin co-wrote *The Tomás Cruz Conga Method, Volumes 1-3*, a critically acclaimed method book series used as a text at various educational institutions. More books on Tomás Cruz (including the long-promised volume on the adaptation of folkloric rhythms to timba conga marchas), are planned for 2014 as part of the *Beyond Salsa Congas* series. Various other important congueros will also be featured.

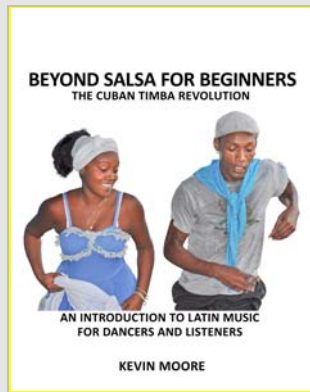
### ***The Tomás Cruz Conga Method – Volumes 1, 2, & 3***



Published by Mel Bay Publications, Inc.

As musical director, composer, arranger and violinist of the California-based salsa band Orquesta Gitano, Kevin co-produced the 1998 CD *Salsa Gitana*, songs from which have been used in various films and television shows. In addition to the audio tracks, full salsa band charts for this album can be purchased at Latin Pulse Music [[www.latinpulsemusic.com/albums/show/2](http://www.latinpulsemusic.com/albums/show/2)]

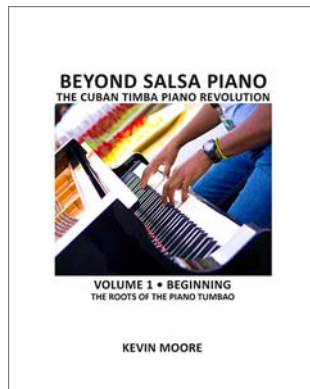
## The *Beyond Salsa* Catalog – 2013



[www.createSPACE.com/4035244](http://www.createSPACE.com/4035244)  
[www.latinpulsemusic.com/albums/show/433](http://www.latinpulsemusic.com/albums/show/433)

*Beyond Salsa for Beginners* alternates between singing, dancing and clapping exercises and listening tours covering the full history of Latin music. It also contains an extensive glossary, and a long section on the special challenges of Afro-Cuban folkloric music.

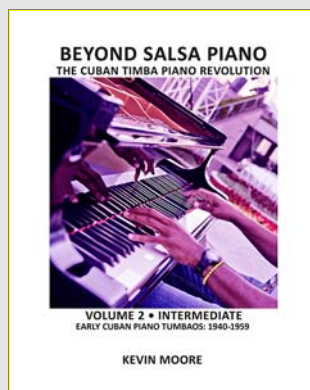
This book shares several chapters with *Beyond Salsa for Percussion, Vol. 1*. The latter contains many more advanced rhythms, but not the listening tours. The two books can be purchased together for a reduced rate by contacting the author directly. Each book has both a free audio download and a \$10 audio download.



[www.createSPACE.com/1000252022](http://www.createSPACE.com/1000252022)  
[www.latinpulsemusic.com/albums/show/353](http://www.latinpulsemusic.com/albums/show/353)

*Beyond Salsa Piano, Volume 1* begins around 1900 and covers the origins of the tumbao concept using exercises adapted from genres – such as *changüí*, *danzón*, and *son* – that pre-date the use of piano as the primary instrument for tumbaos in Cuban music. This material is designed to be playable by near-beginners, musicians who play other instruments, and arrangers seeking to acquire a basic facility on piano.

Among the artists covered are Grupo Changüí de Guantánamo, Sexteto Habanero, Sexteto Boloña and Arsenio Rodríguez.

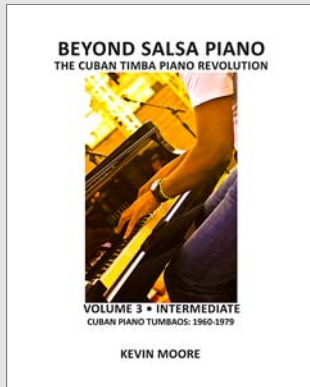


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[www.latinpulsemusic.com/albums/show/359](http://www.latinpulsemusic.com/albums/show/359)

*Beyond Salsa Piano, Volume 2* covers the period from 1940-1959, during which the piano became a constant and dominant presence in nearly every Latin rhythm section, and during which Cuban music had a profound global influence on all forms of popular music. The difficulty level ranges from beginning to intermediate.

Artists covered include: Arcaño y sus Maravillas, Orquesta Aragón, Chappottín y sus Estrellas, Celia Cruz y Sonora Matancera, Beny Moré, Pérez Prado, Orquesta Sensación, José Fajardo y sus Estrellas, and Conjunto Modelo.





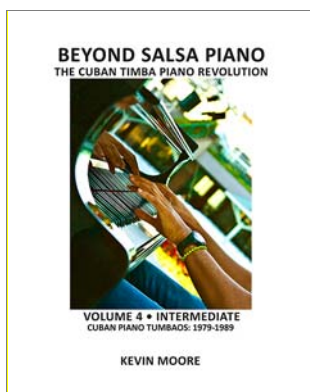
[www.createspace.com/3427343](http://www.createspace.com/3427343)

[www.latinpulsemusic.com/albums/show/361](http://www.latinpulsemusic.com/albums/show/361)

***Beyond Salsa Piano, Volume 3*** begins our coverage of the eclectic period between the Cuban Revolution and the Fall of the Berlin Wall – from 1959 to 1989.

**Volume 3** covers *mozambique, pilón, changüí-68, songo*, and artists such as Irakere, Ritmo Oriental, Los Van Van, Pacho Alonso, Orquesta Aragón, Opus 13, Orquesta 440, and AfroCuba.

Volume 3 also contains an extensive section on Afro-Cuban folkloric rhythms and their application to popular music piano-playing.



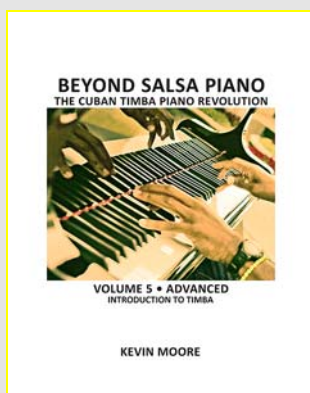
[www.createspace.com/3427345](http://www.createspace.com/3427345)

[www.latinpulsemusic.com/albums/show/363](http://www.latinpulsemusic.com/albums/show/363)

***Beyond Salsa Piano, Volume 4*** continues our survey of post-revolution, pre-timba Cuban piano styles.

Styles covered include those of Elio Revé y su Charangón, Rumbavana, Son 14, Adalberto Álvarez y su Son, Orquesta Original de Manzanillo, Maravillas de Florida, Orquesta Aliamén, and Los Karachi.

We also introduce the concept of “controlled improvisation”, which runs through the entire series.

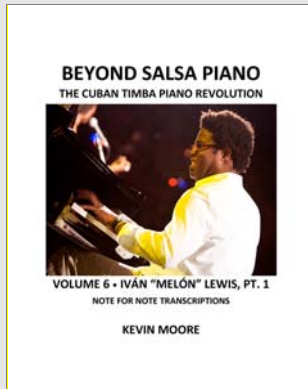


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[www.latinpulsemusic.com/albums/show/363](http://www.latinpulsemusic.com/albums/show/363)

***Beyond Salsa Piano, Volume 5*** introduces the *timba* genre that began in the 1990s. Volume includes:

- a history and discography of the timba era
- a detailed description of rhythm section “gears”
- a list and analysis of the 10 most important piano innovations of the 1990s
- 32 instructional tumbaos on the same chord progression, demonstrating these innovations
- a Harmony Appendix with hundreds of timba tumbao chord progressions in Roman numerals

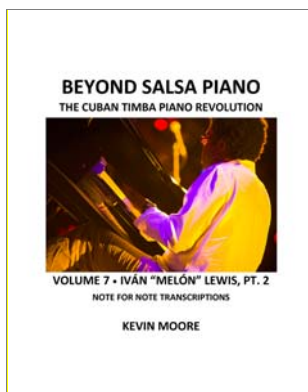


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[www.latinpulsemusic.com/albums/show/364](http://www.latinpulsemusic.com/albums/show/364)

Beginning with **Volume 6**, each book concentrates on the style of one Cuban pianist, with note-for-note transcriptions, based in most cases on MIDI files performed by the volume's featured pianist.

Volumes 6 through 9 are on Iván "Melón" Lewis, the phenomenally innovative pianist who played with The Issac Delgado group from 1995 to 1998.

**Volume 6** begins with Melón's biography and discography and continues to in-depth studies of his piano style on the extended live concert versions of *No me mires a los ojos* and *La vida sin esperanza*.



[www.createspace.com/3427354](http://www.createspace.com/3427354)  
[www.latinpulsemusic.com/albums/show/365](http://www.latinpulsemusic.com/albums/show/365)

**Beyond Salsa Piano, Volume 7** moves on to Melón's approach to two more live classics of the Issac Delgado group: *Luz viajera* (arranged by Melón) and *Por qué paró*.

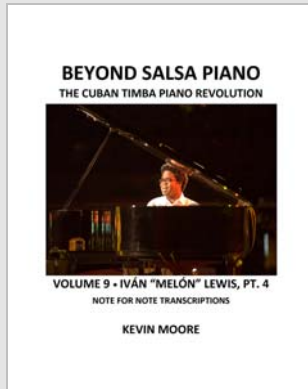
In the process of detailing the many types of tumbaos Melón uses in these extended live arrangements we cover the timba gears of marcha, muela, bomba and presión and delve even more deeply into Melón's approach to "controlled improvisation".



[www.createspace.com/3427355](http://www.createspace.com/3427355)  
[www.latinpulsemusic.com/albums/show/366](http://www.latinpulsemusic.com/albums/show/366)

**Beyond Salsa Piano, Volume 8** continues our chronological survey of Melón's unique tumbaos and improvisational live style with *Deja que Roberto te toque* and the extremely polyrhythmic *Brindando con el alma*.

*La chica del sol* is then used as a vehicle to present exercises to understand how timba relates to salsa and Latin jazz.



[www.createSPACE.com/3427357](http://www.createSPACE.com/3427357)

[www.latinpulsemusic.com/albums/show/367](http://www.latinpulsemusic.com/albums/show/367)

**Beyond Salsa Piano, Volume 9**, our final volume on Iván “Melón” Lewis, is the longest of the series and includes his unusually sophisticated approach to cuerpos as well as tumbaos. It begins with Melón’s approach to the I-IV-V-IV progression, using his arrangement of *Catalina* as a jumping-off point. We then cover the remaining important live staples of the Delgado repertoire during Melón’s tenure: *Con la punta del pie*, *Por la naturaleza*, *Se te fue la mano*, *Pa’ que te salves*, and *La competencia* (“Hit Parade”).

Finally, we cover the tumbao from *Movimiento*, from Melón’s latest Latin jazz album, and a tumbao from his recent work with Manolín, el Médico de la Salsa.



[www.createSPACE.com/3573344](http://www.createSPACE.com/3573344)

[www.latinpulsemusic.com/albums/show/406](http://www.latinpulsemusic.com/albums/show/406)

**Beyond Salsa Piano, Volume 10** begins our study of César “Pupy” Pedrosó of Los Van Van and Los Que Son Son.

Volume 10 begins with extensive biography and discography chapters and covers piano tumbaos for songs first released between 1979 (when Pupy began to compose for Los Van Van) and 1983, including *El bate de aluminio*, *Fallaste a sacar tu cuenta*, *Después que te casaste* and many others. On the classic *Hoy se cumplen seis semanas*, we present a full chart of Pupy’s new arrangement with his current group, Los Que Son Son.



[www.createSPACE.com/3573347](http://www.createSPACE.com/3573347)

[www.latinpulsemusic.com/albums/show/407](http://www.latinpulsemusic.com/albums/show/407)

**Beyond Salsa Piano, Volume 11** covers the next phase of Pupy’s career, 1984-1988 with Los Van Van, including songs such as *Si quieres que te llegue pronto*, *Ya tu campana no suena*, and *Será que se acabó*.

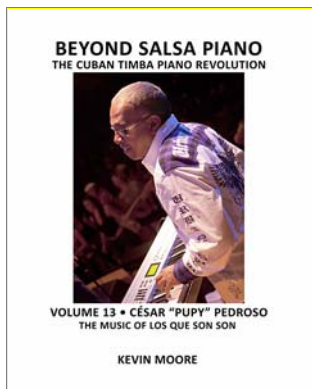
Also included are complete piano and bass charts for *El buenagente* and *Calla calla*, based on the modern Los Que Son Son versions.



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[www.latinpulsemusic.com/albums/show/408](http://www.latinpulsemusic.com/albums/show/408)

*Beyond Salsa Piano, Volume 12* is scheduled for release in 2014 and will cover the remainder of Pupy's career with Los Van Van (1989-2001).



[www.createspace.com/3573349](http://www.createspace.com/3573349)

[www.latinpulsemusic.com/albums/show/409](http://www.latinpulsemusic.com/albums/show/409)

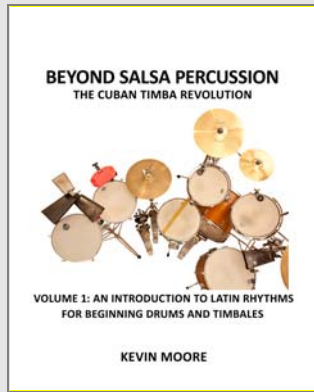
*Beyond Salsa Piano, Volume 13*, scheduled for release in 2013, is our final volume on Pupy Pedrosó, will cover his work with his own group, Los Que Son Son, founded in 2001 and one of Cuba's top groups today.



[www.createspace.com/4254312](http://www.createspace.com/4254312)

[www.latinpulsemusic.com/albums/show/440](http://www.latinpulsemusic.com/albums/show/440)

*Beyond Salsa Piano, Volume 14* is our first volume on Tirso Duarte, covering his early tumbaos with Charanga Habanera. We expect to have three or four volumes in total on this phenomenally talented pianist, writer and singer.

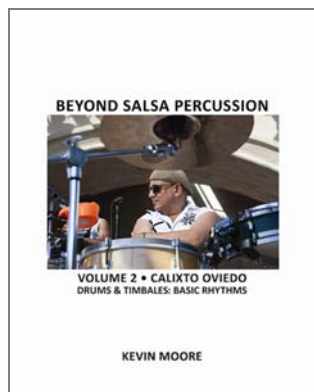


[www.createspace.com/3500612](http://www.createspace.com/3500612)

[www.latinpulsemusic.com/albums/show/430](http://www.latinpulsemusic.com/albums/show/430)

***Beyond Salsa Percussion, Volume 1*** is for people who are considering taking drum or timbales lessons and want to learn to clap and sing the basic rhythms to prepare themselves.

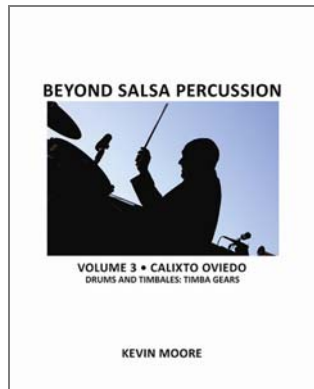
This book shares several chapters with *Beyond Salsa for Beginners* before moving on to add more advanced rhythms. The two books can be purchased together for a reduced rate by contacting the author directly.



[www.createspace.com/3500639](http://www.createspace.com/3500639)

[www.latinpulsemusic.com/albums/show/397](http://www.latinpulsemusic.com/albums/show/397)

***Beyond Salsa Percussion, Volume 2: Basic Rhythms*** is the first of two books on legendary timbalero/drummer Calixto Oviedo, who played with Pacho Alonso, Adalberto Álvarez and the first timba band, NG La Banda. The book begins with a long biography and discography section and presents Calixto's approaches to six classic Cuban rhythms, ranging from traditional timbales to various combinations of timbales and drumset. The rhythms covered are: ***danzón, chachachá, mozambique, pilón, simalé and upa-upa.***

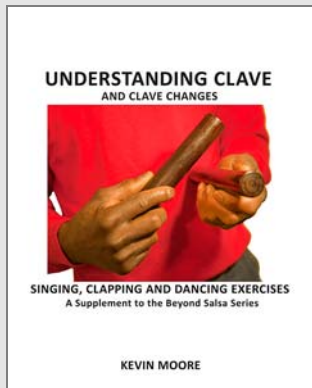


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[www.latinpulsemusic.com/albums/show/399](http://www.latinpulsemusic.com/albums/show/399)

***Beyond Salsa Percussion, Volume 3: Timba Gears*** is one of our longest and most adventurous books, explaining what gears are and demonstrating the almost endless ways that each can be orchestrated on timbales and drumset.

In addition to exhaustively detailing Calixto's styles, the book explains how the various top Cuban bands produce their signature rhythm section *sellos* by dividing the rhythmic responsibilities creatively between the percussionists. The gears covered are: ***marcha abajo, marcha arriba, marcha de mambo, muela, presión and bomba.***



[www.createSPACE.com/3711464](http://www.createSPACE.com/3711464)

[www.latinpulsemusic.com/albums/show/414](http://www.latinpulsemusic.com/albums/show/414)

**Understanding Clave and Clave Changes** is a special supplement to the *Beyond Salsa* series. It's divided into four sections, and uses hands-on singing, clapping and dancing exercises to become intimate with clave and avoid the excruciating intellectual confusion that results from trying to learn it with one's left-brain!

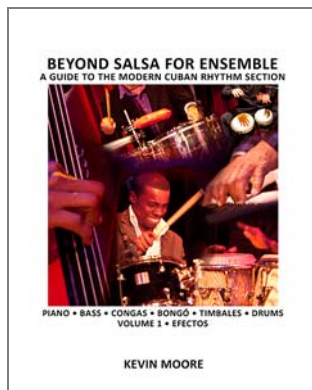
**Part 1:** For Beginners – What is Clave?

**Part 2:** Demystifying Clave Terminology

**Part 3:** Intermediate –Clave Direction

**Part 4:** Advanced –Clave Changes

Unlike the other books, the clave course absolutely requires both the audio files and book, so the audio files are provided as a free download to anyone who buys the hard-copy book or the eBook.



[www.createSPACE.com/37164505](http://www.createSPACE.com/37164505)

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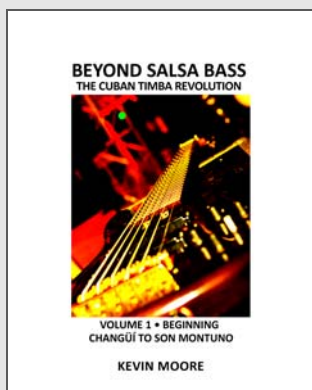
**Beyond Salsa for Ensemble Vol. 1**, at 368 pages, with 464 audio files, is our most adventurous project to date.

**Part 1: The Point of Departure: The Home Gear** –

Explains the differences between salsa and timba and teaches the most common timba groove, from which all other exercises begin.

**Part 2: Efectos** – 36 rhythm section breaks, or *efectos*, completely notated, in 2-3 and 3-2 clave/

**Part 3: Complete Performance Chart** – A meticulous note-for-note transcription of all instruments for *El buenagente* by Pupy Pedroso y Los Que Son Son.

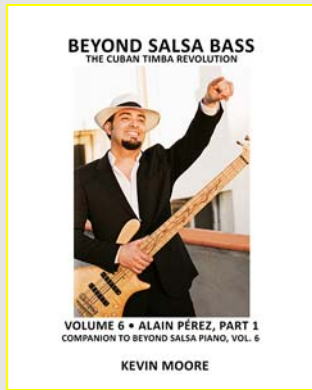


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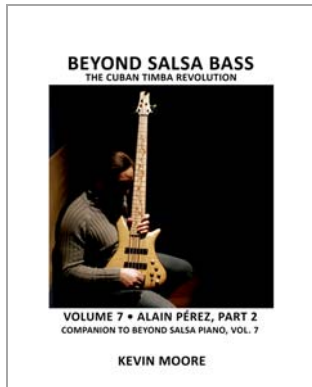
**Beyond Salsa Bass, Vol. 1**, is for beginners. It includes bass parts for all the piano tumbaos in *Beyond Salsa Piano, Vol. 1*, but is a much longer book with many additional bass tumbaos from the same time genres – changüí, son, danzón, son montuno.

There's also an lengthy introductory chapter featuring a unique categorization system for the 16 most common generic bass tumbaos.



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[www.latinpulsemusic.com/albums/show/421](http://www.latinpulsemusic.com/albums/show/421)

***Beyond Salsa Bass , Volume 6*** – will closely mirror *Beyond Salsa Piano*, with introductory volumes covering the history of Cuban bass, starting at the beginning level, and continuing with books about specific bassists. The introductory volumes will be released in late 2012 and early 2013. Volume 6, pictured here, was released in March 2012.



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***Beyond Salsa Bass , Volume 7*** – The second of four volumes on Alain Pérez, Volume 7 is the bass companion to Volume 7 of the piano series and will be released in mid-2012.

Volumes 8 and 9 will be released in late 2012 and early 2013.

COMING  
IN  
2013

***Beyond Salsa Bongó*** will feature Carlos Caro, winner of timba.com’s Readers’ Poll for Best Timba Bongosero. These books will begin with instruction in technique, starting from a beginning level and then work their way from the early son styles of bongó-playing to Caro’s timba style with Opus 13, Paulito FG and Jacqueline Castellanos.

COMING  
IN  
2014

***Beyond Salsa Congas*** is in the development stages. It will hopefully include volumes on Tomás Cruz as well as other top congueros.

## PRICE LIST

TITLE	Physical Book	eBook (PC only)	Audio Download	Video Download	DVD
<i>Beyond Salsa for Beginners</i> • Introduction to Latin Music for Dancers & Listeners	\$30	\$15	free/\$10*		
<i>Beyond Salsa Piano, Vol. 1</i> • Beginning • The Roots of the Piano Tumbao	\$20	\$10	\$10		
<i>Beyond Salsa Piano, Vol. 2</i> • Intermediate • Early Cuban Piano Tumbaos • 1940-59	\$20	\$10	\$10		
<i>Beyond Salsa Piano, Vol. 3</i> • Intermediate • Cuban Piano Tumbaos • 1960-79	\$20	\$10	\$10		
<i>Beyond Salsa Piano, Vol. 4</i> • Intermediate • Cuban Piano Tumbaos • 1979-89	\$20	\$10	\$10		
<i>Beyond Salsa Piano, Vol. 5</i> • Advanced • Introduction to Timba	\$20	\$10	\$10		
<i>Beyond Salsa Piano, Vol. 6</i> • Iván "Melón" Lewis • Part 1	\$20	\$10	\$10	\$10	
<i>Beyond Salsa Piano, Vol. 7</i> • Iván "Melón" Lewis • Part 2	\$20	\$10	\$10	\$10	
<i>Beyond Salsa Piano, Vol. 8</i> • Iván "Melón" Lewis • Part 3	\$20	\$10	\$10		
<i>Beyond Salsa Piano, Vol. 9</i> • Iván "Melón" Lewis • Part 4	\$30	\$15	\$10		
<i>Beyond Salsa Piano, Vol. 10</i> • César "Pupy" Pedroso • Part 1	\$30	\$15	\$10		
<i>Beyond Salsa Piano, Vol. 11</i> • César "Pupy" Pedroso • Part 2	\$30	\$15	\$10		
<i>Beyond Salsa Piano, Vol. 14</i> • Tirso Duarte • Part 1: Charanga Habanera Tumbaos	\$30	\$15	\$10		
<i>Beyond Salsa Percussion, Vol. 1</i> • Introduction to the Cuban Rhythm Section	\$30	\$15	free/\$10*		
<i>Beyond Salsa Percussion, Vol. 2</i> • Calixto Oviedo – Basic Rhythms	\$30	\$15	\$10	\$10	*
<i>Beyond Salsa Percussion, Vol. 3</i> • Calixto Oviedo – Timba Gears *DVD includes both Vol. 2 and Vol. 3 footage	\$30	\$15	\$10	\$10	\$25*
<i>Understanding Clave and Clave Changes</i>	\$15	\$10	FREE		
<i>Beyond Salsa for Ensemble, Vol. 1</i> • Efectos	\$40	\$25	\$10		
<i>Beyond Salsa Bass, Vol. 1</i> • For Beginners • changüí, son, danzón, son montuno	\$30	\$15	free/\$10		
<i>Beyond Salsa Bass, Vol. 6</i> • Alain Pérez • Part 1	\$30	\$15	\$10*	\$10	
<i>Beyond Salsa Bass, Vol. 7</i> • Alain Pérez • Part 2	\$30	\$15	\$10	\$10	
<i>Beyond Salsa Bongó, Vol. 1</i>	TBD	TBD	TBD	TBD	
<i>Beyond Salsa Congas, Vol. 1</i>	TBD	TBD	TBD	TBD	

\*free/\$10 = free files downloadable at [timba.com/audio](http://timba.com/audio) – additional files available for \$10

For the latest news on new products, please visit [www.beyondsalsa.info](http://www.beyondsalsa.info)

## Appendix 3: Leadsheet, Piano and Bass for *El bla bla bla*

Charts begin on next page.



# El bla bla bla • leadsheet • 4/4

## CORO 2 (montuno preview)

tumbao 2

D Dmi/F F#mi Bsus7 E m7 Asus7 A

*presión gear*

D Dmi/F F#mi 1. Bsus7 E m7 Asus7A 2. Bsus7

*masacote gear*

## HORN INTRO

comp

A Maj7 D Maj7 C#m7 F dim7 F#m7 B7#11 B m7 Dmi/E E7

*marcha abajo gear*

## CUERPO

comp

A Maj7 D Maj7 A Maj7 E m7 A7

*marcha abajo gear*

D Maj7 B/D# A/E C#7/E# F#m7 1. B7#11 B m7 E7

2. B7#11 Esus7 *chachachá comp* D Maj7 A2/C# B m7 E m7 A7

*marcha de cha*

## CORO 1a: y si yo sólo soy un ejército

tumbao 1

C#7/E# F#mi B m7 B7 B7 E m7 A7 D Maj7

*marcha arriba gear*

D Maj7 C#7/E# F#mi B m7 B7 B7 E m7 A7

2X D Maj7 C#7/E# F#mi B m7 B7 B7 E m7 A7 2X

## MAMBO 1

D Maj7 D 6 F dim F#mi B m7 B7 B7 E m7 A7

*(con qué)*

Comments, questions, suggestions, requests:

[kevin@timba.com](mailto:kevin@timba.com)

For the Beyond Salsa Blog and regularly updated links and new products:

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